



THE NEW
HARMONY of ZION;
OR
COMPLETE MELODY.

CONTAINING, IN A PLAIN AND FAMILIAR MANNER, ALL THE NECESSARY
RULES of PSALMODY.

TO WHICH IS ADDED,

A CHOICE COLLECTION OF A NUMBER OF THE MOST APPROVED PSALM AND HYMN TUNES, SELECTED FROM
VARIOUS AUTHORS, BOTH ANCIENT AND MODERN—ALSO SEVERAL ANTHEMS.

By DANIEL BAYLEY, Jun.



NEWBURY-PORT: PRINTED AND SOLD BY THE PUBLISHER, AT HIS HOUSE NEAR
ST. PAUL'S CHURCH. 1788.

Sherburn.

C. M.

By Reed.

97

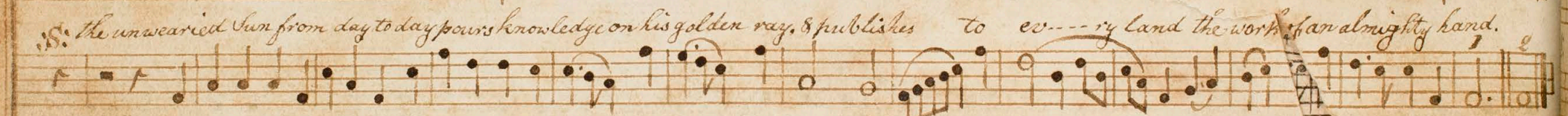
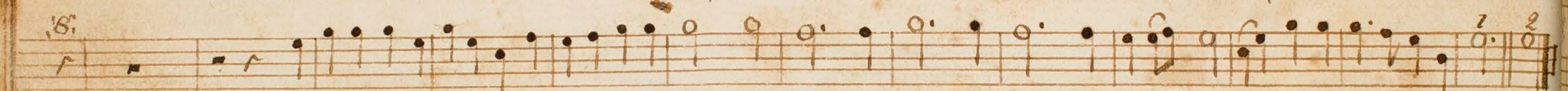


Bristol.

L. M.



The lofty pillows of the Sky; & spacious concave rais'd on high, Spangled wth Stars a shining frame; their great original proclaim.



by Swan. 1 2

the unwearied Sun from day to day pours knowledge on his golden ray, & publishes to ev---ry land the work of an almighty hand.

Greenwich.

L. M.

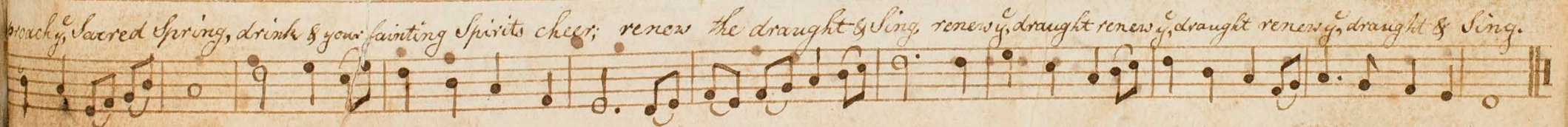
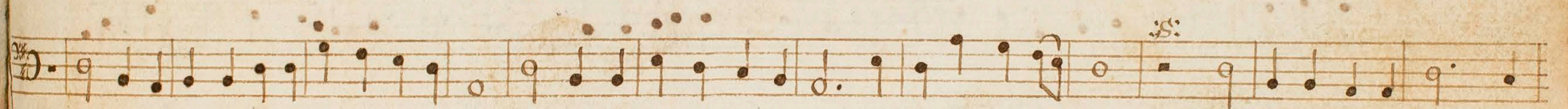
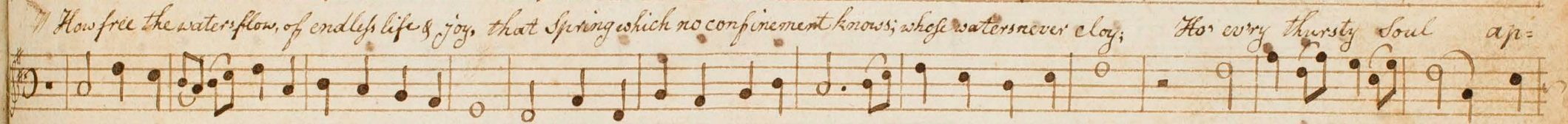
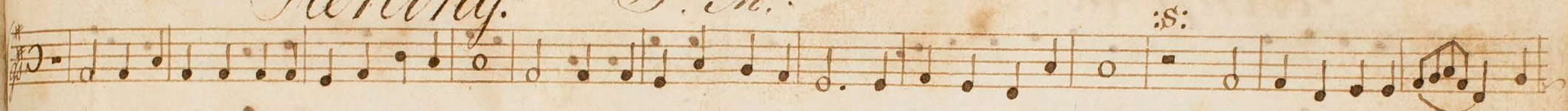
99



Windham. L. M.*Indian, Philosopher.*

Sterling. S. M.

101



Rochford.

L. M.



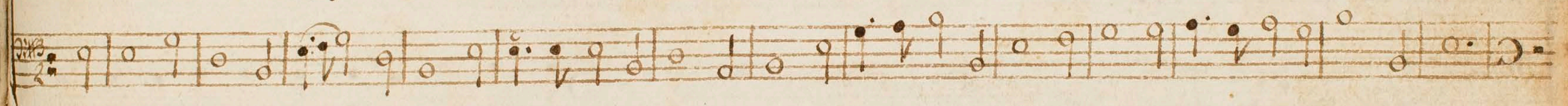
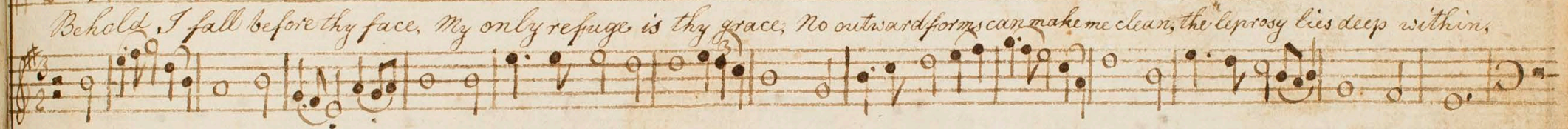
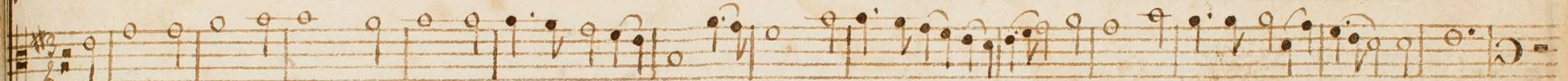
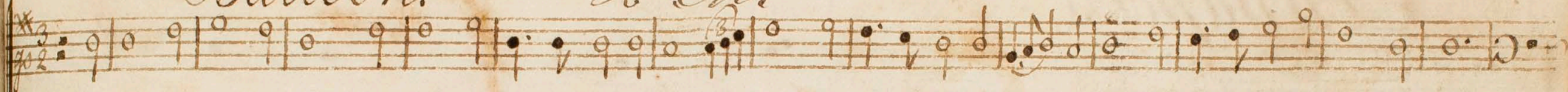
No Bleeding Bird, nor bleeding beast; nor hyssop branch nor sprinkling priest; nor running brook, nor flood nor sea; can wash y^e dismal Stain away.



Balloon.

L. M.

103.



Annapolis

C. M.

your pious pleasure

Awake ye Saints to Praise your king your Sweetest passions raise

your pious pleasure while you sing in-

your pious pleasure while you sing increasing with the

while you sing increasing with the praise your &c.

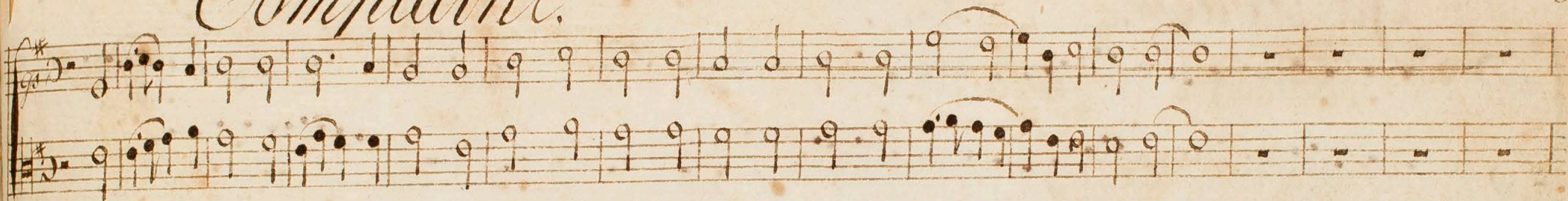
pious pleasure while you sing increasing with the praise in-creas-ing with the praise

creasing with the prais---e your pious &c.

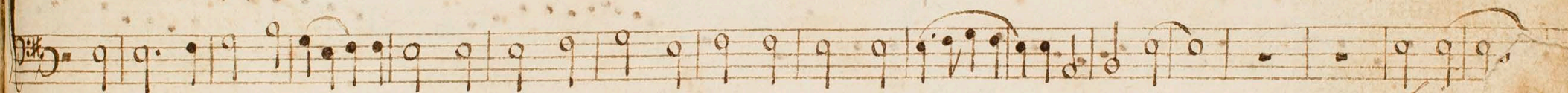
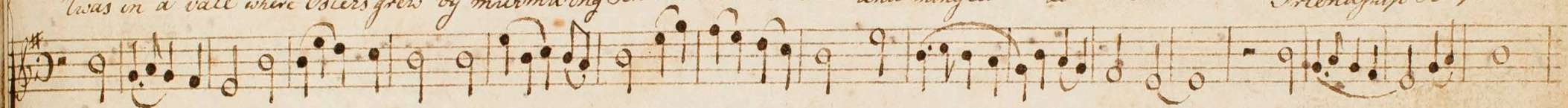
praise your &c.

Complaint.

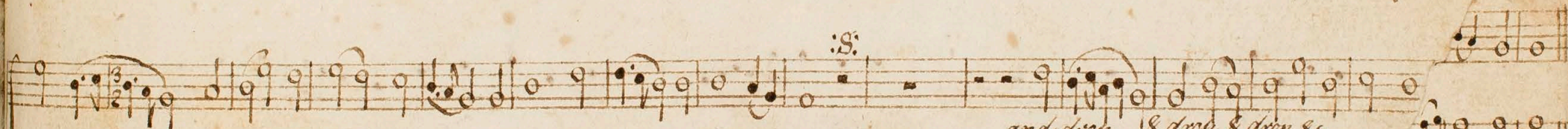
105



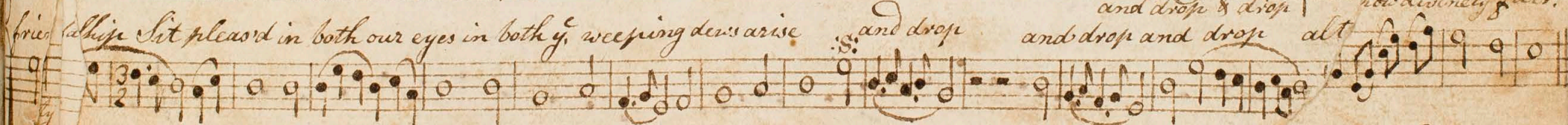
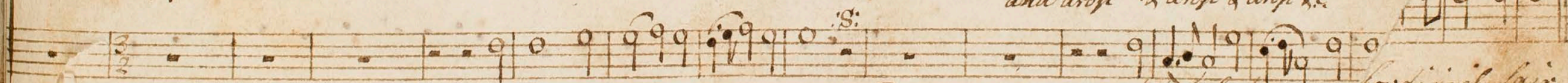
'Twas in a vale where Osiers grew by murmuring Streams we told our woe and mingled all our cares Friendship Sit pleas'd



friend

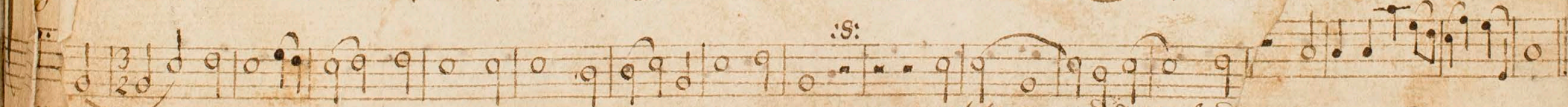


and drop & drop & drop &c.



friendship Sit pleas'd in both our eyes in both y^e weeping dew arise and drop and drop and drop all

how divinely fair.



and drop and drop &c.

90th Psalm, S. M.

by Strong.

Our life how poor a trifle 'tis

Lord what a feeble piece is this our mortal frame is this our mortal frame

Our life how poor a trifle 'tis

Our life how poor a trifle 'tis Our life how poor a trifle 'tis

Our life how poor a trifle 'tis Our life how poor a trifle 'tis Our life

while you scarce deserves the name that scarce deserves y name

Our life how poor a trifle 'tis y scarce deserves y name

Our life how poor a trifle 'tis y scarce deserves y name

Our life how poor a trifle 'tis y scarce deserves y name

Majesty.

By Swan.

P.M.

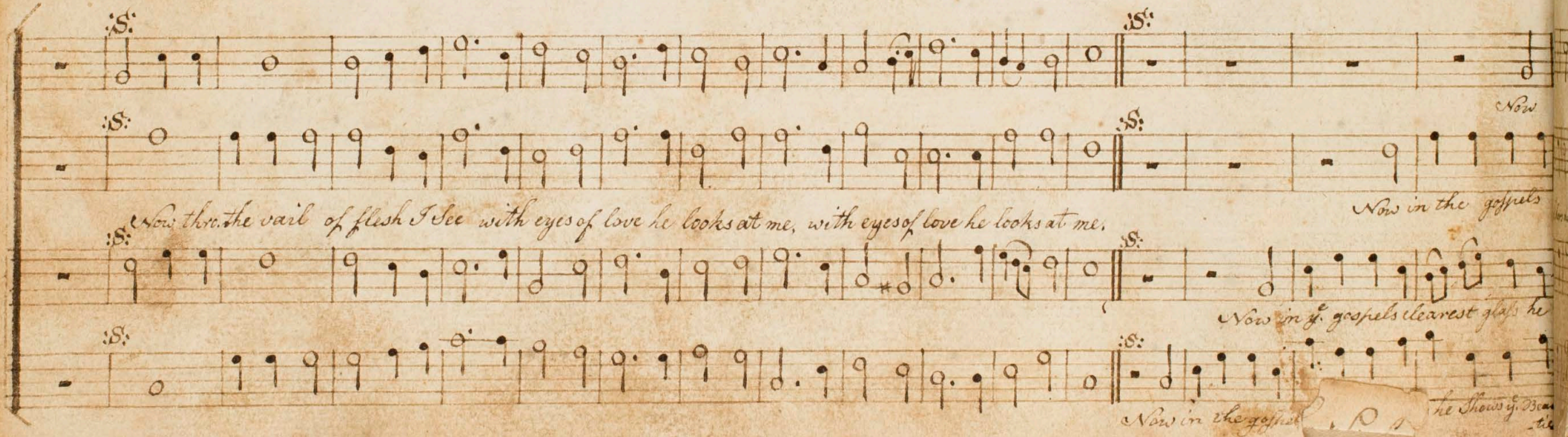
107

his beams are majesty and light his
his beams are majesty and light
He formed y^e globe he built y^e sky and made the shining world on high & reigns complete in glory there,
his beams are majes-
his

beauties how divinely bright his beauties how divinely bright
his beauties how divinely bright
his beauties how divinely bright
his temple how divinely fair
ty & light his beams are majesty & light his beauties how divinely bright
beams are majesty & light his beauties how divinely bright his beauties how divinely bright

Appearance,

L. M.



Continued

by Wood.

Stafford.

109

in the gospel clearest glass he shows y^e beauties of his face the Beauties the Beau- ties the Beau- ties of his face.

clearest glass he shows y^e beauties of his face

the beauties of his face

shows y^e beauties of his face, the Beauties the Beauties the Beau- ties the Beau- ties of his face.

his face the Beauties the Beauties

the beauties the Beauties of his face.

See what a living Stone, the

by Reed.

yet god hath Built his Church thereon

Builders did re fuse

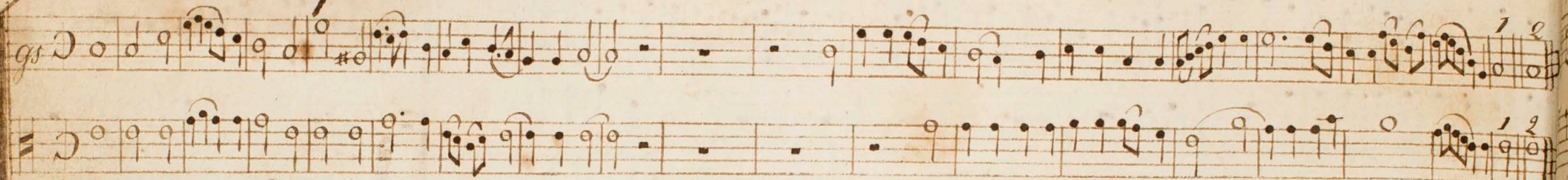
yet god hath built his Church there-on in Spite of envious Jews.

yet god hath Built his church, yet god hath &c.

yet god hath built his Church thereon yet god &c.

Litchfield

L.M.



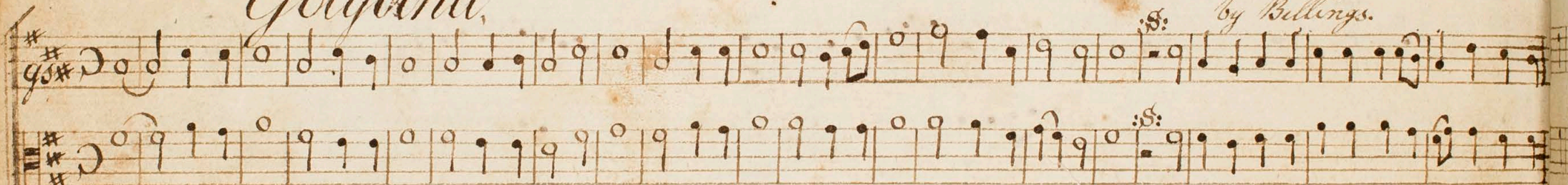
'Twas from thy hand my god I came, a work of such a curious frame,

In me thy fearful wonders shine and all proclaim thy skill divine & each proclaim thy skill divine

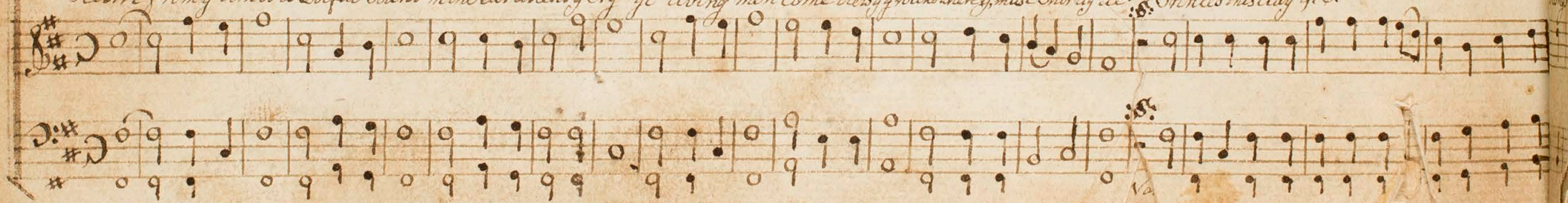


Golgotha

by Billings.



Hark from y^e tombs a Doleful sound mine ear attend y^e cry ye living men come view y^e ground where y^e must shortly lie: Princes this day &c.



Golgotha, Continued.

119th P.S.

119th Psalm by D. 1st W. 14th part

My Soul op-

the tall y^e wise &c. - Ours } Had not thy word been my delight when earthly joys were fled My Soul oppress'd wth sorrow is, had sunk

had sunk &c. my Soul &c.

amongst y^e dead had sunk amongst y^e dead. my Soul oppress'd with sorrow is, had sunk amongst y^e dead had sunk amongst the dead.

My Soul &c. had sunk &c.

16th Psalm tune P. M.

by Bull.

The Lord hath eyes to give the blind; the Lord supports the sinking mind.

He Sends y^e labouring Conscience peace

He sends y^e labo'ring Conscience peace

He Sends y^e labo'ring Conscience peace

He Sends y^e labo'ring Conscience peace He Sends &c.

He helps y^e Stranger in distress, The widow and the fatherless, and grants the Prisoner Sweet releas;

Devotion. L. M.

113



Hollis. C. M.



Federal street, L.M.

Handwritten musical score for 'Federal street, L.M.' consisting of four staves. The notation is in brown ink on aged paper. The first two staves appear to be for a vocal part, and the last two for a piano accompaniment. The music is in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The piece concludes with a double bar line and a repeat sign.

Prushia, L.M.

Handwritten musical score for 'Prushia, L.M.' consisting of four staves. The notation is in brown ink on aged paper. The first two staves appear to be for a vocal part, and the last two for a piano accompaniment. The music is in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The piece concludes with a double bar line and a repeat sign.

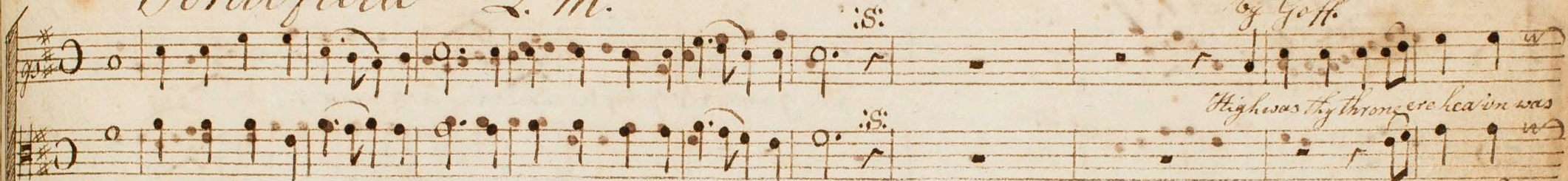
Also are y^e men of high degree the baser sort are variety laid in the balance both appear light as a puff of empty air, light 8. 1 2

laid in 8. 8. light as 8. 1 2

Stratfield S. M.

115

by Goff



Thro' every age e-ter-nal god, thou art our rest, our safe abode,

High was thy throne ere hea'ven was

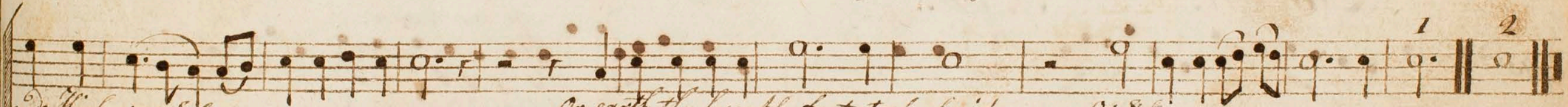
High was thy



High was thy throne ere, hea'ven was made



High was thy throne ere hea'ven was made High was &c.



made High was &c.

Or earth thy humble footstool laid

or &c.



Throne &c.

ere hea'ven was made Or earth thy humble footstool laid, or &c.

or earth thy humble footstool laid;



or earth &c.



or earth &c.

or

Danbury.

S. M.

By Stone.

A-las, the brittle clay, that built this body first

& ev'ry month, & ev'ry day tis Mouldring back to dust tis Mouldring

and ev'ry month & ev'ry day tis Mouldring &c. tis Mouldring back to dust, tis Mouldring

& ev'ry month & ev'ry day tis &c. tis &c. tis &c. tis mouldring back to dust, tis &c.

Lisbon.

S. M.

By Swan.

O let thy god & King, thy sweetest thots employ, thy children shall his honours

Sing in palaces of joy in &c.

Babylon

P. M.

by Benham.

117

Handwritten musical score for the first system of the hymn 'Babylon'. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the organ accompaniment. The music is written in a common time signature (C) and a key signature of one sharp (F#). The lyrics are written below the vocal staves.

A long the banks where Babel's current flows, our captive bands in deep despondence stray, while Zion's fall in sad remembrance rose

Handwritten musical score for the second system of the hymn 'Babylon'. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the organ accompaniment. The music is written in a common time signature (C) and a key signature of one sharp (F#). The lyrics are written below the vocal staves.

Her friends, her children, mingled with the dead, Her friends, her children mingled with the dead.

Solitude

C. M.

By Mann.

Oft have I sat in secret sighs, to feel my flesh decay; then groan'd aloud with frighted eyes to view the tottering clay. then groan'd &c. then groan'd a loud &c.

Amity.

S. M.

By Reed. 1 2

By Reed. 1 2

Archangel.

P. M.

119

by Wood.

The first system of the handwritten musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The subsequent three staves are in bass clef with a key signature of one sharp (F#). The music is written in a fluid, cursive style characteristic of 18th-century manuscript notation. The lyrics are written below the staves.

The god of glory sends his summons forth, calls y^e South nations and awakes y^e north, from east to west his Sov-
reign orders spread, thro' distant world's regions

The second system of the handwritten musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The subsequent three staves are in bass clef with a key signature of one sharp (F#). The music continues from the first system. The lyrics are written below the staves.

of the dead, The trumpet sounds, hell trembles; heav'n re-joices, Lift up your heads ye Saints with cheerful voices.

Victory. L. M.

-by mann.

Handwritten musical score for the first system of 'Victory. L. M.' The system consists of four staves. The first staff is in G major (one sharp) and 2/4 time, starting with a treble clef and a key signature of one sharp. The second staff is in G major and 2/4 time, starting with a bass clef and a key signature of one sharp. The third staff is in G major and 2/4 time, starting with a treble clef and a key signature of one sharp. The fourth staff is in G major and 2/4 time, starting with a bass clef and a key signature of one sharp. The music is written in a cursive, handwritten style.

He reigns, y. Lord y. Saviour reigns; Praise him in e. van-gel-ick strains; Let y. whole earth in songs rejoice and distant Islands join their voice, and distant

Handwritten musical score for the second system of 'Victory. L. M.' The system consists of four staves. The first staff is in G major (one sharp) and 2/4 time, starting with a treble clef and a key signature of one sharp. The second staff is in G major and 2/4 time, starting with a bass clef and a key signature of one sharp. The third staff is in G major and 2/4 time, starting with a treble clef and a key signature of one sharp. The fourth staff is in G major and 2/4 time, starting with a bass clef and a key signature of one sharp. The music is written in a cursive, handwritten style.

Slow.

isles join their voice. Deep are his counsels and unknown; but grace & truth support his throne: Tho' gloomy clouds his way Sur-round Justice is their e. ternal ground.

Flat. Key.

Victory Continued.

Before him
Be-
In robes of judgment lo, he comes. Shakes y^e wide earth & cleaves the tombs. Shakes y^e wide earth & cleaves the tombs.
Before him burns devouring fire the
Before him burns devouring

burns devouring fire the Mountains, Mountains Melt y^e Seas retire
fore him burns devouring fire the Mountains Melt y^e Seas retire. His enemies with sore dismay fly from y^e sight & shun y^e day fly from y^e sight & shun the day
Mountains &c.
Mountains Melt y^e Seas retire the &c.

Victory Continued.

Sharp Key.

then lift y^e heads ye saints on high & sing sing sing sing for your &c.

then lift y^e heads ye saints on high & sin - - - & for y^e redemption's sigh. then lift &c. & si - - - ng for y^e redemption's sigh.

then lift y^e heads, lift y^e heads ye saints on high & si - - - ng &c.

then lift y^e heads, lift y^e heads ye saints on high, & si - - - ng &c.

Pittsfield

L. M.

Select Harmony.

Look down O Lord with pit - ying eye & Save &c. & Save &c.

My Soul lies humbled in y^e dust, & owns thy dreadful Sentence just. Look down O Lord with pit - ying eye, & Save y^e Soul condemn'd to die.

Look down O Lord with pit - ying eye and Save &c. and &c.

Look &c. and Save &c. and &c.

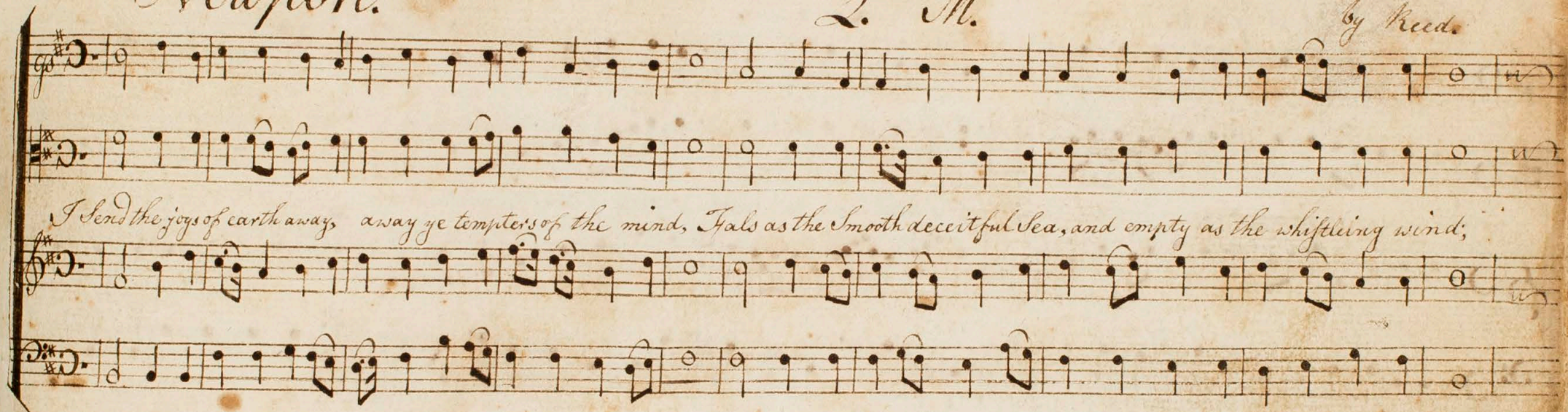
Newport.

L. M.

by Reed.

131

125



I send the joys of earth away, away ye tempters of the mind, Fals as the Smooth deceitful Sea, and empty as the whistling wind;



your Streams were floating me along, down to the gulph of black despair, and while I listened to your Song, your Streams had e'en convey'd me there.

Montague.

L. M.

Let

Ye sons of men with joy record, the various wonders of γ lord, and let his power & goodness sound, thro' all γ tribes the world around

Let the high heavens give

Let γ high heavens γ songs invite those

the high heavens &c.

where sun &c.

Let γ high heavens γ songs &c.

where sun & moon & planets roll, where sun & moon & planets roll & stars that glow from pole to pole.

songs invite those spacious fields of brilliant light.

our fields &c.

where sun & moon & planets roll, where sun &c.

Judgment

P. M.

by Reed.

Handwritten musical score for 'Judgment' in P. M. by Reed. The score is written on four staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a treble clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The lyrics are written below the staves.

Behold y^e judge descend, his guards are nigh, Tempest & fire attend him down y^e sky, Heaven earth & hell draw near let all things come, to hear my justice & the sinners doom.

Amboy P. M.

by Reed.

Handwritten musical score for 'Amboy P. M.' by Reed. The score is written on four staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a treble clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The lyrics are written below the staves.

gather first my Saints y^e judge commands, Bring them ye angels from their distant ^{=lands} distant.

I am not concerned to know what tomorrow's fate shall do,
It is enough that I can say I've professed myself to day.

Surry P.M.

by Nolan.

I'll praise my maker with my breath—
 and when my voice is lost death,
 Praise shall employ my noble power,
 My days of praise shall never be past while I thro' being la--st. Or
 Or immortality endures

Poland C. M.

by Swan.

immortality endures.
 God of my life look gently down.
 Behold the pains I feel. But I am dumb before thy throne nor dare dispute thy will.

Charlestown.

C. M.

by Reed.

131

127

My rapture &c. the &c.

When god reveal'd his gracious name & chang'd my mournful state.

My rapture seem'd a pleasing dream & grace appear'd so great.

My rapture seem'd a pleasing dream & grace appear'd so great, the grace &c.

My rapture &c.

Mortality.

L. M.

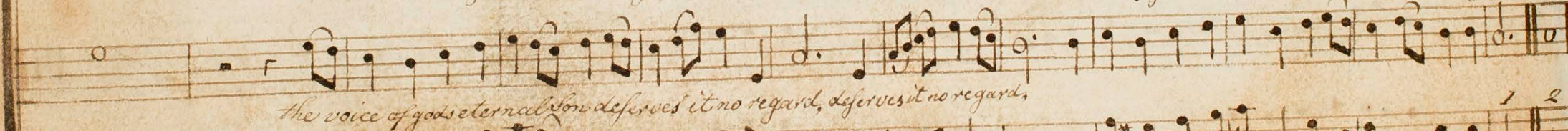
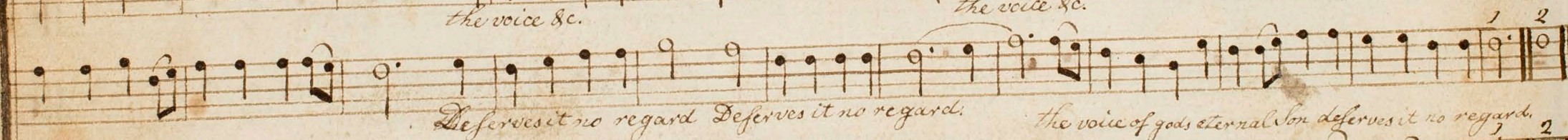
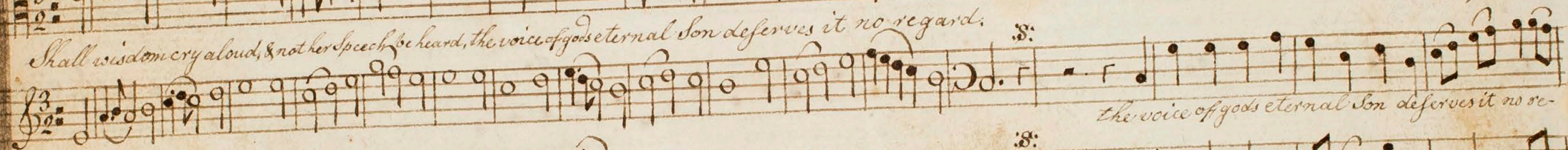
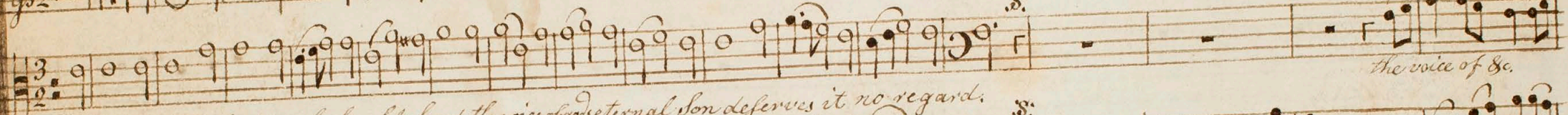
by Reed.

Slow.

Death like an overflowing stream, Sweeps us away; our life's a dream, an empty tale, a morning flower cut down & wither'd in an hour.

Framingham. S. M.

by Billings.



The Heavenly vision, An Anthem.

By French.

I Beheld and lo, a great Multitude which no man could number,

I Beheld & l---o.

thousand of thousands & ten times thousands, thousands of thousands & ten times thousands of thousands & ten times thousands of thousands & ten times thousands

thousands of thousands & ten times thousands = thousands of thousands & ten times thousands

thousands of thousands & ten times thousands stood before y^e Lamb;

thousands of thousands & ten times thousands stood before y^e Lamb; & they had palms in their hands & y^e ceased not day nor night saying, Holy, Holy, Holy.

thousands of &c. thousands of &c. stood before y^e Lamb.

thousands of &c. thousands of thousands stood before y^e Lamb

Continued.

Continued

Handwritten musical score for the first system, featuring two staves with notes and lyrics. The music is written in a 4/4 time signature. The lyrics are: "Holy, Holy, Lord God almighty, which was, & is, and is to come, which was, & is, & is to come, and I heard a mighty angel fl---y-ing thro' y^e midst of". The score includes various musical notations such as notes, rests, and bar lines.

Handwritten musical score for the second system, featuring two staves with notes and lyrics. The music is written in a 3/2 time signature. The lyrics are: "hav'n crying with a loud voice, Woe, Woe, Woe. be unto y^e earth by reason of y^e trumpet which is yet to sound and when y^e last trumpet so". The score includes various musical notations such as notes, rests, and bar lines.

Continued.

ed y^e great men & nobles rich men & poor, bond & free gathered themselves together and cryed to y^e rocks and mountains to fall upon them & hide them from the

face of him that sitteth on y^e throne, for the great day of his wrath is come & who shall be able to stand: and who shall be able to stand.

3^d Palm. C. M.

by Stephenfon.



Brandford

C. M.

133

Why should ^e children of a king, go mourning all their days. Great Comforter descend & bring some tokens o- - - - - of thy grace

Palmer.

L. M.

by Stone.

Eternal are thy mercies lord, eternal truth attends thy word, thy praise shall sound from shore to shore till sun shall rise & set no more.

Denmark. L.M.

Handwritten musical score for the first system of the hymn "Denmark. L.M." The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below the staves.

Sing to the Lord with joyful voice, let every land his name adore, America shall send y^e noise, Across the ocean to the Shore, Across the Ocean to the Shore.

Nations attend Before his throne, with solemn fear with Sacred joy, know that y^e Lord is god alone, he can create and he destroy, he can create and he destroy.

Handwritten musical score for the second system of the hymn "Denmark. L.M." The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The middle staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 3/8. The lyrics are written below the staves.

his Sovereign Power without our aid, made us of clay and formed us men, & when like wandering Sheep we stray'd he brought us to his fold again, he bro^t us to his

Handwritten musical score for the third system of the hymn "Denmark. L.M." The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below the staves.

fold again, We'll crowd thy gates with thankful songs, high as the heavens our voices raise, And earth & earth with her ten thousand, thousand tongues shall

Denmark Continued

135

fill thy courts with Sounding Praise, Shall fill thy courts with bounding Praise shall fill shall fill thy courts with Sounding Praise, wide, wide as the

world is thy command, vast as e-ter-ni-ty e-ter-ni-ty thy love, firm as a rock thy truth must stand, when rolling years Shall cease to

move Shall cease to move when rolling years Shall cease to move when rol-ling years Shall cease to move.

Jordan.

C. M.

by Billings.

there is a land of pure delight where saints immortal reign. Infinite day excludes the night and Pleasure banish Pain.

Piano. *Forc.*

Sweet fields beyond y. Swelling flood stand drest in living green. So to the Jews old Cana'n stood while Jordan rolled between.

Stoddard, S. M.

137

Jehovah is the Sovereign Lord

Come sound his praise abroad & hymns of glory sing.

Jehovah is y^e Sovereign Lord y^e Universal King

Jehovah is y^e Sovereign Lord the Universal King.

Jehovah is the Sovereign Lord y^e Universal King. Jehovah is &c.

Danbury, C. M.

the moment when our lives begin we all begin to die

Our life is ever on the wing & Death is ever nigh.

the moment when our lives begin we all begin to die

the moment when our lives begin we all begin to die we a--ll begin to die

the moment when our lives begin we all begin to die, we a--ll begin to die.

Complaint.

L. M.

Palm D^y W^{ts} 102. 3. part, 2. verse.

thy years are one eternal day, & must thy Children die so soon, thy years are one &c.

Spare us O Lord a loud we pray nor let our Sun go down at noon, thy years are one eternal day & must thy Children die so soon, thy years are one eternal day, &c.

thy years are one eternal day, & must thy Children die so soon, thy years are one eternal day & must &c.

Crucifixion

C. M.

by Harris

Me thinks I see his bleeding wound, which he receiv'd for me, Me thinks I see his bleeding wound his bleeding

Me thinks I see my Saviour dear, nail'd to y^e cross'd tree, Me thinks I see his bleeding wound which he receiv'd for me, Me thinks I see his bleeding

his bleeding

me thinks I see his bleeding his bleeding sound which he

me thinks I see his

Reheboth. S. M.

139

Handwritten musical score for the first system of the hymn "Reheboth. S. M." The system consists of four staves. The first two staves are for the vocal parts, and the last two are for the keyboard accompaniment. The music is written in a single system with a repeat sign at the end. The lyrics are written below the staves.

Sound which he receiv'd for me, which he receiv'd for me, ^{which he} Death O, the awful sound what horrors in it dwell the second death is here implied which sinks our souls

Bleeding &c.

Handwritten musical score for the second system of the hymn "Reheboth. S. M." The system consists of four staves. The first two staves are for the vocal parts, and the last two are for the keyboard accompaniment. The music is written in a single system with a repeat sign at the end. The lyrics are written below the staves.

Hell the second death &c. the second death &c. which sinks our souls to hell.

Victory. C. M.

Victory. C. M.

(by Mann.)

Now Shall my head be lifted high, above my foes around, and Songs of joy & victory, within thy temple sound. Sound. Sound. Sound within &c. within &c.

within thy temple Sound

within thy temple Sound, Sound, with &c.

Ohio. P. M.

I'll praise my maker with my breath, and when my voice is lost in death Praise shall employ my nobler Powers, my days of praise shall never be

Ohio Continued.

(by Holyoke)

141

never be past my days of praise shall never be past, while life & tho't and Or im-mor-ta-li-ty

day of praise, my days of praise shall ne'er be past, while life & tho't, while life & tho't and being last,

past my days &c. while life & tho't and be---ing last,

my days &c. while life & tho't & being last, while life &c. Or

Continuation of Ohio. P. M.

P. M.

ty endures, or im-mor-ta-li-ty. en--dures, or &c.

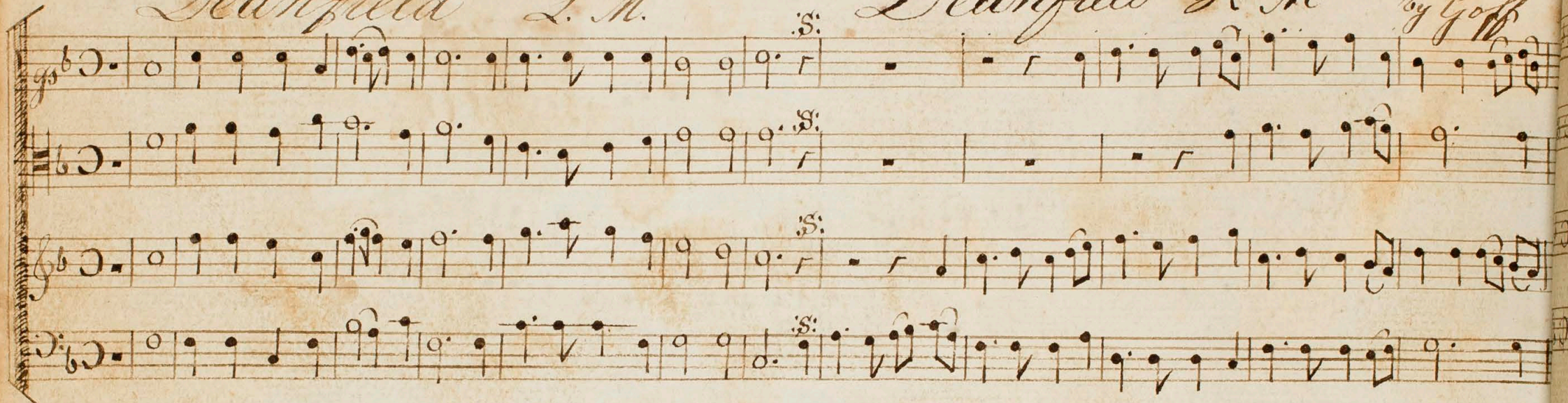
or im-mor-ta-li-ty endures. or im-mor--ta--li-ty endures.

or im-mor-ta-li-ty. en--dures.

im-mor-ta-li-ty en--dures. or &c.

Deanfield L.M.

Deanfield L.M. by Goff

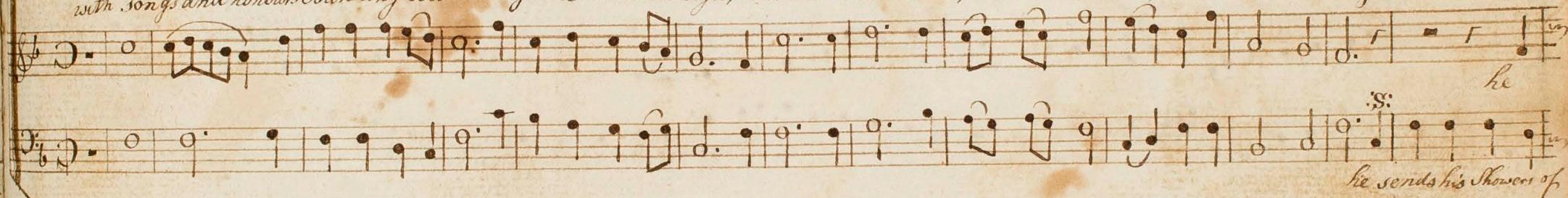


Ocean, C. M.

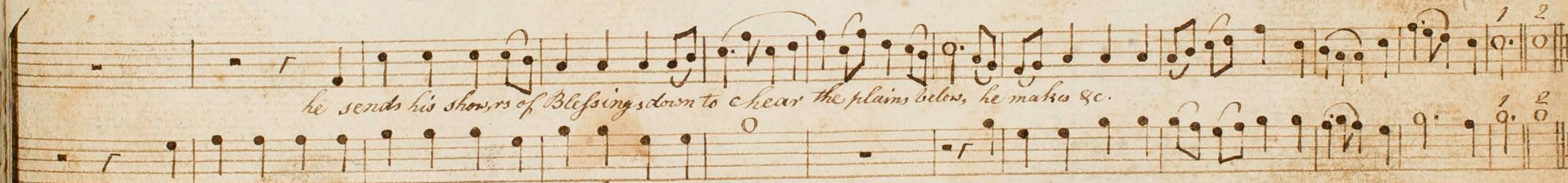
143



with songs and honours sounding loud address the Lord on high, Over the heavens he spreads his cloud & waters veil the sky,



he sends his showers of



he sends his showers of blessings down to cheer the plains below, he makes &c.

he sends his showers of blessings down to cheer the plains below.

he makes it grassy, mountains crown & corn in valleys grows.



sends his showers of blessings down to cheer the plains below.

blessings down to cheer the plains be-- lo-- w,

Thunder-Storm.

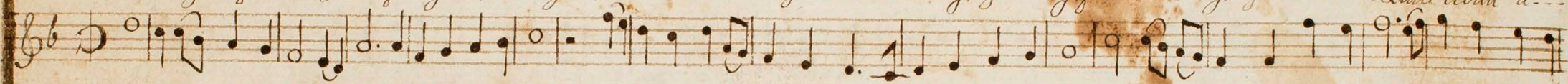
C. M.

By M. Pilsbury

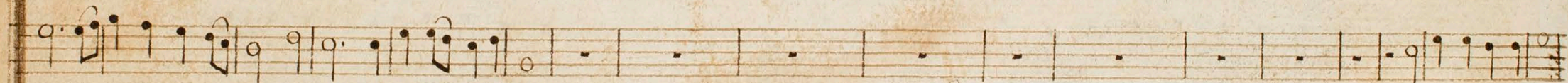
Newberry



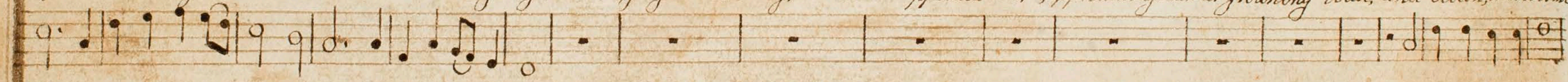
When Sol began for to descend from y^e meridian high, & downward he his course did bend toward y^e western Sky, far distant in y^e west I saw a little cloud a---



(forte.)



rise it did enlarge & nearer draw & Soon it hid y^e Skys, a mighty wind bro^t on y^e cloud which rapped it did run, th^e approaching thunder groaning loud, and bellon^d it com^e



Continued.

(piano.)

(forte.)

the nimble forked lightning play promiscuous in y^e air from y^e black cloud they dart away vanish & disappear;

Anon, anon with ten fold strength they blaze in fiery chandeliers

both in direct & oblique rays they play beneath y^e sky, the magazines of fire on high hung in the clouds around, did burst & burn & instantly fall blazing to y^e ground.

146
Continued.

Slow

in the mean time most horrid peals of mighty thunder rose, while man & beast a panic feels, & dreads thy sovereign pow'r. how heavy are the volleys giv'n what grand reports are

(proper time.)

play'd from thy artillery of heav'n which the almighty made, the thuner bolts fly with great force by thy divine Command, and the quick lightning in its course no

Continued.

147

Handwritten musical notation on three staves. The first staff contains a series of eighth and sixteenth notes, mostly on a single line. The second staff begins with a whole rest, followed by a series of whole notes. The third staff continues the melody with eighth and sixteenth notes, including some beamed pairs.

mortal can with stand, the sable clouds its mighty weight no longer could sustain, it burst & then discharged its freight O'er valleys hills & plains O'er valleys hills &

Handwritten musical notation on three staves. The first staff contains a series of eighth and sixteenth notes, mostly on a single line. The second staff begins with a whole rest, followed by a series of whole notes. The third staff continues the melody with eighth and sixteenth notes, including some beamed pairs.

plains the lightning blaze & thunders roar impetuous winds do blow, incessant rains let drop their stores & float us here below, the stores of

Continued

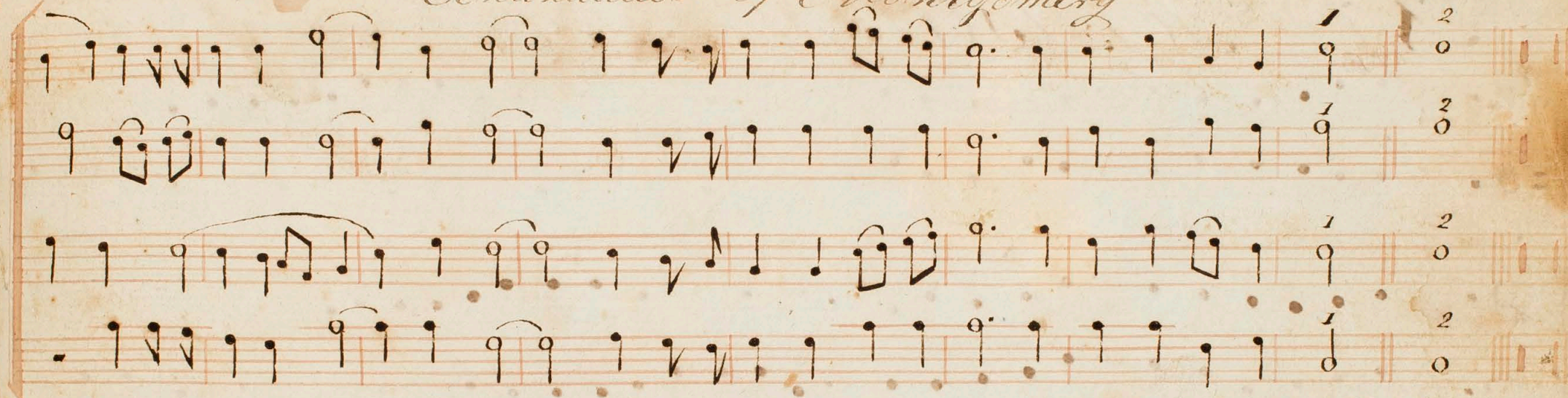
thunder fire & wind & treasures of the ruin, their mighty stocks do freely spend till little does remain, the Elements y^e v^yd in rage they tir'd were at length, their

(piano.)

serious Efforts now asuage for want of further Strength, those sounding peals do cease to roar y^e lightnings ^{glimer} faint the winds do lul y^e rains are ore because their Stores are spent,

Continuation of Montgomery

149



China



New Jerusalem.

New Jerusalem, C. M.

the new Jerusalem comes down adorned

from the third heavens where god ^{resides} that holy happy place

the new Jerusa-

the new Jerusalem comes down adorned with

the new Jerusalem comes down adorned with shining grace

adorned with shining grace, the new Jerusalem comes down adorned with shining grace, adorned with shining grace, adorned with shining grace, adorned with shining grace

adorned with shining grace, adorned with shining grace, adorned with shining grace, adorned with shining grace

adorned with shining grace, adorned with shining grace, adorned with shining grace, adorned with shining grace

adorned with shining grace, adorned with shining grace, adorned with shining grace, adorned with shining grace

Devotion New. L. M. Devotion New. L. M.

Handwritten musical notation for the first system of the hymn. It consists of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, flowing style. Below the first staff, the lyrics "sweet is the day of sacred rest, no mortal care shall cease my breast" are written in cursive. The second staff continues the melody. Below it, the lyrics "O may my heart in love be found" are written. The third staff continues the melody. Below it, the lyrics "O may my heart be found" are written. The fourth staff continues the melody and ends with a double bar line.

sweet is the day of sacred rest, no mortal care shall cease my breast

O may my heart in love be found

O may my heart be found

Handwritten musical notation for the second system of the hymn. It consists of four staves. The first staff continues the melody from the first system. Below it, the lyrics "O may my heart be found" are written. The second staff continues the melody. Below it, the lyrics "O may my heart be found" are written. The third staff continues the melody. Below it, the lyrics "O may my heart be found" are written. The fourth staff continues the melody and ends with a double bar line. There are some additional markings on the right side of the staves, including the numbers 1 and 2.

O may my heart be found

O may my heart be found

O may my heart be found

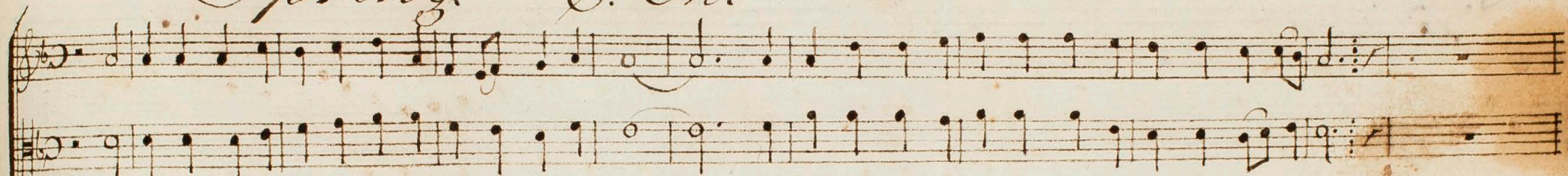
152

Repentance. C. M.

Oh, if my soul was formed for woe how would I vent my sighs repentance should like rivers flow from both my streaming eyes

Spring C. M.

153



he sends his word & melts the snow



Continued









West Newbury ad.

To value received I promise to pay
to Joseph Stanwood or order of
\$100 on demand with interest
at 6% per
Wm. W. P. Cole
Timothy Lusk

Samuel Sylvester
on the 1st of
West 1st century
Nov 7

Miss Lane

London

5. 11. 1874
dxt

Tunes.

I. M.	M.	L. M.	P. M. as ^{the old song} 113.	P. M. as ^{the old song}	P. M. as the 148.
Aurora. - 40.	Bethlehem. - 18.	Bridgwater. - 86	Greenfield. 46	Landaff. - 48.	Palm. - 136. - 54
Norwich. - 68.	Calvary. - 64.	Invitation. - 87	Palm. - 46. 89	Archangel. 119	Columbia. - 63.
Palm. - 25. - 83.	Palm. - 34. - 56.	Naples. - 68			
Worcester. - 22.	Virginia. - 35.	Wells. - - 21			
Stafford. - 109.	Herburne. - 97.	Washington. - 36			
Lisbon. - 116.	Annapolis. - 104.	Greenwich. - 99			
Stoddard. - 137.	Palm. - 119. - 111.	Windham. - 100			
	Hollis. - - 113.	Litchfield. - 110			
	Charlestown. - 127.	Devotion. - 113			
	Palm. - 3 ^d . - 132.	Pittsfield. - 122			
	Solitude. - 118.	Complaint - 138			
	Melford. - 80.	Deanfield - 142			
	Victory - 140.				

P. M. as the
new song
judgment.

P. M. as the
Palm. - 122.
Amity.



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